

KERAMIC STUDIO

Vol. XIV. No. 8.

SYRACUSE, NEW YORK

December 1912



THE Christmas Competition received the largest contributions *Keramic Studio* has ever experienced and the average was surprisingly good. We had expected to use the prize designs for the Christmas issue but made the mistake of setting the closing date too late so that there was not time for the engravers to do justice to the work. We will have to give them

later. The prizes were awarded as follows:

Naturalistic study in color—first prize, J. Kallaus, Milwaukee, Wis.; second prize, C. L. Wiard, Waukegan, Mich.

Semi-naturalistic study in color—first prize, Jane P. Baker, Philadelphia.; second prize, Helen J. Hulme, Mt. Holly, N. J.

Naturalistic study in black and white—first prize, Albert W. Heckman, Meadville, Pa.

Semi-naturalistic study in black and white—first prize, Wm. G. Whitford, Maryland Institute, Baltimore.

Bird design—first prize, Alice B. Sharrard, Louisville, Ky.; second prize, Florence R. Weisskopf, Milwaukee, Wis.

Animal design—first prize, H. L. Bridwell, Chattanooga, Tenn.

Fish design—first prize, Ophelia Foley, Owensboro, Ky.; second prize, H. L. Bridwell, Chattanooga, Tenn.

Fruit design, first prize, Leah H. Rodman, New York City; second prize, Mrs. McElheney, Dallas, Texas.

Nut design, first prize, May Hoelscher, Elgin, Ill.; second prize, Grace Bruner, Kokomo, Ind.

The first and second prizes both naturalistic and semi-naturalistic will be given as color supplements as will also the first and second prize, fish, fruit, nut and bird designs. They will be found to be unusually good in color and composition. We are so snowed under with good designs of all kinds that we have had to return many of merit and wonder how we can use all that we now have on hand and what we will have after the January competition is closed. We are looking forward to the latter competition with great interest. It ought to be of great value to our workers, showing what can be done in one fire.

We have not heard from as many as we would like in regard to a "Keramic Guild" as mentioned in the October issue. Let us hear from all interested.

✦

We will give in the January issue illustrations of the ceramic work at the annual exhibition of Arts and Crafts at the Art Institute, Chicago. We were unable to give it earlier as we are waiting for some of the illustrations.

✦

It will interest *Keramic* readers to know that the Arthur Heun prize for the best exhibit of craft work of original design in the Chicago exhibition was awarded to Mrs. Adelaide Alsop-Robineau, for her porcelains. This makes the fifth recognition of her work in one year and is duly appreciated. These five honors are as follows: First, Grand Prize, Turin; second, sixteen pieces accepted in the Exposition des Arts Decoratifs, Musee

des Arts Decoratifs in the Louvre, Paris; third, fifteen pieces accepted at the Salon in the Grand Palais, Paris; fourth, (as a result of the Salon exhibit) invitation to become a member of the Union Internationale des Beaux Arts et des Lettres, among the names of whose members are Rodin, Anatole France, Troubetzkoy, Rudyard Kipling, Bernard, Roll, Gerome, Gabrielle d'Annunzio, Charpentier, Degas, Paul and Victor Margueritte, Monet, Raffaelli, Sorolla, Carriere, etc., etc.; fifth, first recognition in her own country by the jury of the Art Institute, Chicago, in awarding the Albert Heun prize for crafts work.

As recognition in America is the great reward for which she works and hopes, the editor feels in some ways more encouraged by this last award than all the foreign honors. So will you all pardon her anxiety to let her ceramic friends know all about it through *Keramic Studio*? She feels toward the readers of *Keramic Studio* much as her little daughter does when she prints a new word or draws a new picture and comes running with "See what I did, Mamma!"

✦

The National Society of Craftsmen holds its usual annual exhibition this month in the galleries of the National Arts Club. As the New York Society of Ceramic Arts is now incorporated with the first mentioned society we will endeavor to give our readers good illustration of the work shown by that society in the February issue of *Keramic Studio*.

✦

Good things come slowly, so do not despair of some time seeing in *Keramic Studio* all the good things we have promised or hoped for on the editorial page. It is one thing to plan to have certain contributions and another thing to get them. "You can fetch a horse to water but you can not always make him drink." We have received many promises but our ceramic workers are all such busy folks! Slow and sure!

Our holly and mistletoe designs all came so late that we will have to save them for next Christmas. It was unfortunate that the editor made such a miscalculation in the date, hereafter we will endeavor rather to be ahead of time. But we, at least, are ahead in the matter of designs and color supplements, we have never before had so many and so different good things to offer, as you will agree with us when you see the coming issues. It seems hardly possible that our ceramic designers could have made such forward strides in the last few years.

The world of ceramic decorators will feel deeply the loss of Mrs. Thomas M. Fry, who passed away at her home "Meadow Cot" Southampton, Long Island, October 26, after many weeks of suffering. Her name has been a familiar and honored one among a host of friends and ceramic students. She was an indefatigable worker, always cheery and kind; however much they may miss her, all will feel that she has well earned her reward of rest and peace. The sympathy of the whole ceramic fraternity goes out to her husband, her son Howard and to her son Marshal Fry, whose name has been a talisman to hundreds of students of the higher ceramic decoration.



PLACE CARD—ALICE B. SHARRARD

LESSON FOR BEGINNERS IN ENAMELS

Satsuma Jar

Jessie M. Bard

DIVIDE the jar into four equal parts, make a careful tracing of one section of the design and transfer it to the jar and go over the lines with a very light grey India ink line. Watch the study and make the necessary corrections in the drawing while outlining for the hand is not always steady when transferring. Paint in all of the tones corresponding to No. 4 in the grey scale with a thin wash of antique green bronze. This is put up in small boxes the same as the gold and is thinned with Garden lavender oil just as the gold is treated. Be sure not to apply it heavily, two thin washes of it are much more satisfactory. Paint in tone three (which is the bands, leaves and stems) with green gold and it is ready to fire. Satsuma requires a light fire about the same as Belleek.

Second Fire—Outline the parts indicated with M. & H. outlining black thinned with lavender oil and go over all the gold then prepare the enamels as follows:

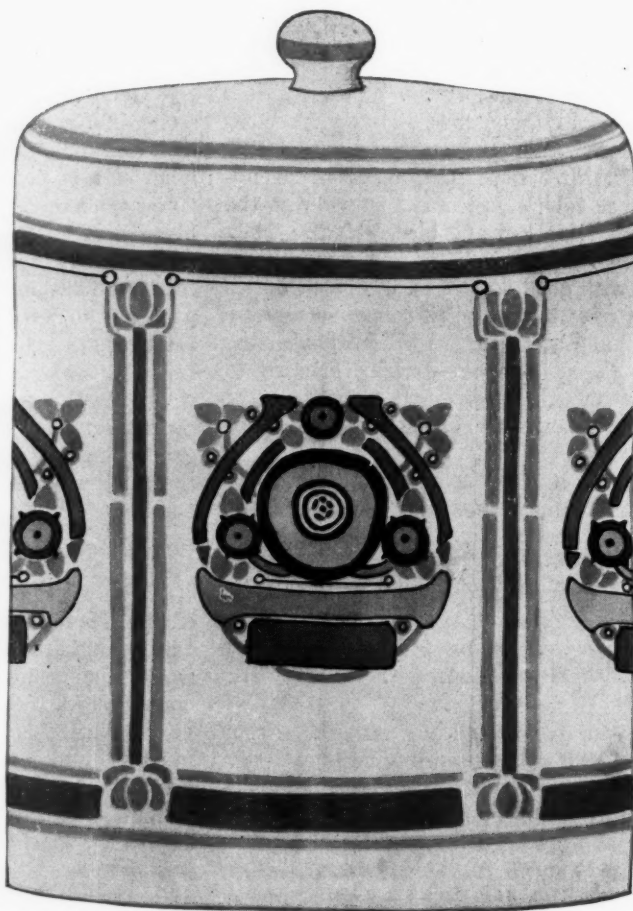
Take four parts M. & H. relief white, which comes in a tube, one part Hancock's hard white enamel and a bit of flux. If the relief white is very oily put it on a piece of blotting paper until the oil had been absorbed. Place all of these on a clean piece of ground glass and grind thoroughly, with a glass muller at least ten minutes, then remove it to a china slant; take about a half of the mixture and add to it enough color to make a bright green, using Apple Green, and about half as much Yellow Green as you do of the Apple. Enamels fire a little brighter and stronger so allow for this in mixing.

For the blue enamels use two parts ready prepared Fry's Cobalt Enamel and one part Banding Blue paint, add just painting medium to moisten the color but not enough to hold it together. Rub it through thoroughly, (it is not necessary to grind it as long as the light mixture) and add Garden lavender oil. Be sure the lavender is not old and oily.

Take the remaining half of the white mixture and add a little Sea or Russian Green, enough to make a light blue or turquoise coloring.

The dark blue enamel is to be in the tone marked No. 5; the light blue in tone No. 1, which is the wide light space in the large circle and the light part of the three next size circles. The green is in No. 2 or the long space under the large circle around the small outline circles where it is indicated. Use a No. 1 sable brush for the smaller spaces. Thin the enamel with Garden lavender to the consistency of thick cream, so that it will flow easily from the tip of the brush. Pick up as much of the enamel as the tip of the brush will hold, do not press the brush into it, but pick it up from the side, raising the brush up, keep the brush well pointed while doing this, then carry it to the china. It should be dragged from the brush, not pressed off, barely allowing the tip of the brush to touch, this causes it to flow on smoothly. If the enamel is painted on in strokes as is done with the color the enamel will have a rough surface. It should be perfectly smooth without showing any brush marks or joins. Avoid adding lavender oil as much as possible, for there is danger of getting it too oily. The enamels should dry within ten or fifteen minutes after they are put on, otherwise they are too oily and there is danger of blistering in the fire. It is best to thin just a little of the enamel at a time to prevent it from getting oily.

When covering a large surface the enamel is made thinner,





BLUE BELLS—HARRIETTE B. BURT

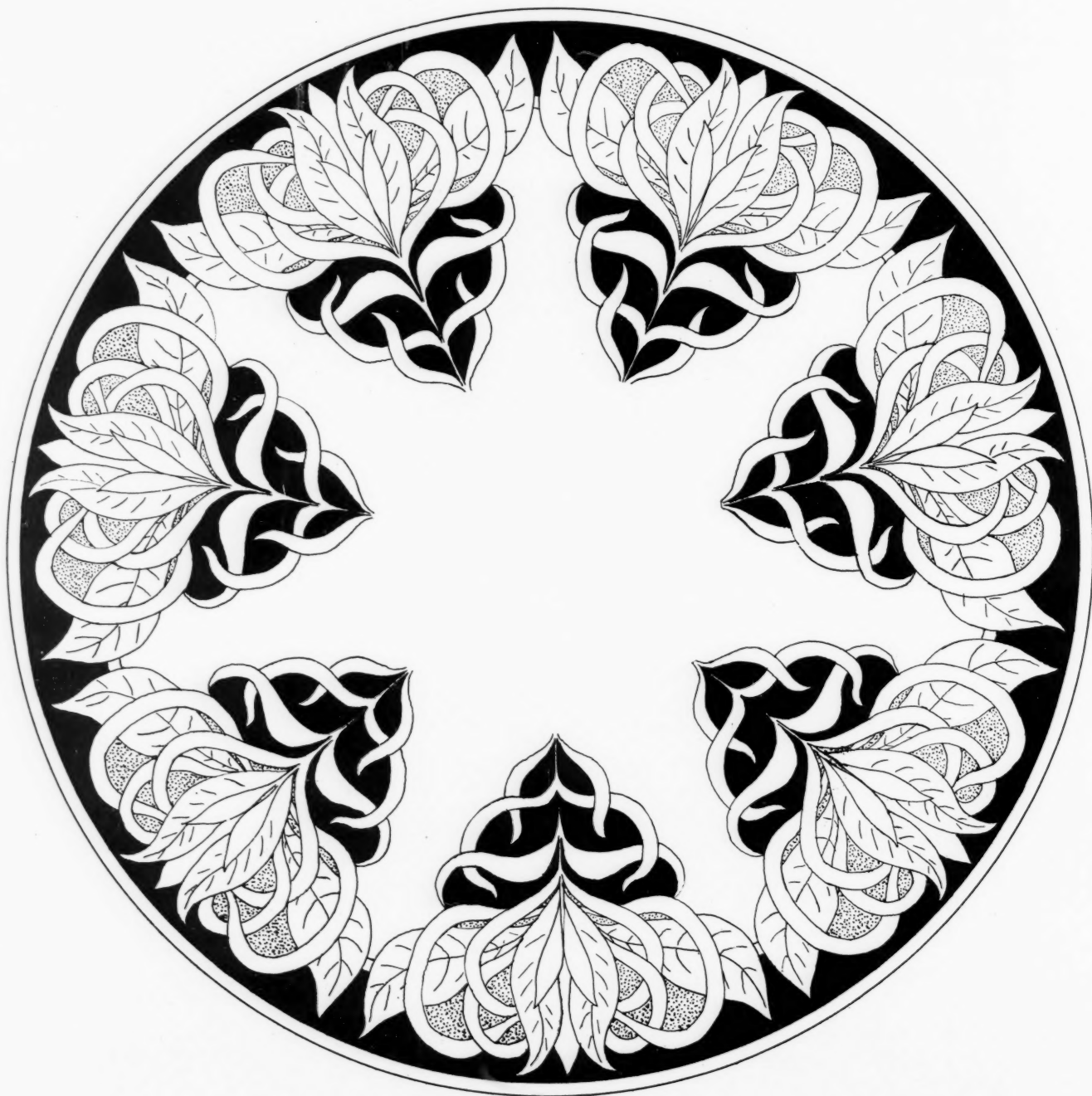
(Treatment page 161)

work very quickly and work from one edge to the other to keep them all open, if you work from one edge until the starting point is reached it will become dry and show the joint but by working first at one end and then the other it will all be kept open.

Enamels require the same fire as for rose color. They should have a high glaze if fired properly; if they look dull it

is due to underfire, they will often blister if overfired, though this is not always the cause of the fire as has been said previously, it is also due to being too oily.

Any dark colored enamel may be obtained by mixing the powder colors until you obtain the desired color and then add one-fifth relief white and thin with lavender oil.



POINSETTIA PLATE—A. W. SLOAN

P AINT group of leaves in center with a thin wash of Blood Red and a little Carnation. All other leaves and outer band Yellow Green and a little Violet. Dotted background Gold. The dark background Yellow Brown and a little

Auburn Brown. Second Fire—Outline with Shading Green and Grey for Flesh. A thin wash of Albert Yellow and Yellow Brown over background in the center.

MONKS HOOD (Page 173)—HARRIETTE B. BURT

Treatment by Jessie M. Bard

OUTLINE design carefully with Copenhagen Blue then fire. Second Firing—Paint design in with Banding Blue and Violet for the light side, shading with Banding Blue and a little Ruby. The centers are Violet and Blood Red; the leaves are Moss Green and Shading Green. The background is Yellow and Grey for Flesh and Copenhagen Blue.

Third Fire—Use same colors used in second firing, strengthening the shadow sides and putting clear washes on light side.

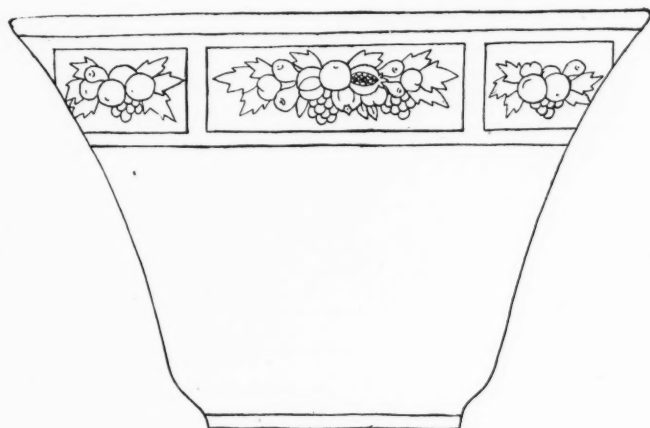


BLUE BELLS (Page 159)

Treatment by Jessie M. Bard

OUTLINE design in Grey for Flesh, then fire. Second Firing—Paint flowers with Deep Blue Green shading with Banding Blue and Violet. The stems are Brown Green and Violet; the foliage is Shading Green and Moss Green.

Third Fire—Go over design with same colors used in first firing.

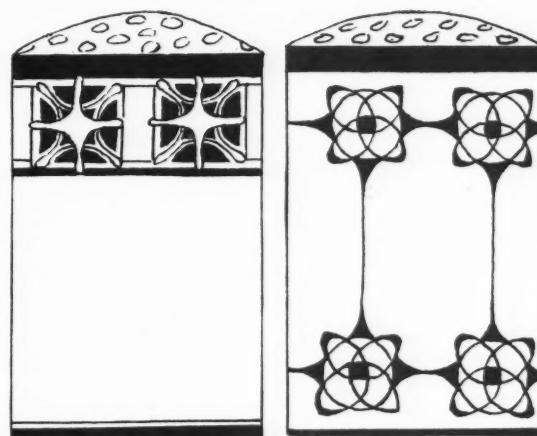


SALAD BOWL ($\frac{1}{4}$ size)—M. C. McCORMICK

ALL oranges, pears, peaches and the pomegranate to right center, yellow, made of Silver yellow and a little Orange, toned with Deep Purple and Brown 4 or 17, using more enamel for the lighter shades. Seeds of Pompadour and Capucine Red equal parts.

Grapes and lower center pomegranate made of Light Violet of Gold toned with Brown 4 or 17. Pomegranate on left of center Dark Blue toned with Brunswick Black and Deep Purple. All leaves Apple Green toned with Deep Purple and Brunswick Black.

The tint is three tones of Satsuma, body of bowl lightest, background panels next, and bands the darkest tone.



SALT AND PEPPER—KATE CLARK GREENE

Gold with touch of color or enamel.



DELPHINIUM (Page 165)

Treatment by Jessie M. Bard

THE darker bunches are painted in with Banding Blue and Violet No. 2. Leave centers white in first firing, in second firing shade centers with Lemon Yellow and Grey Flesh. The light lavender bunches are painted in with Deep Blue Green and Violet No. 2. The centers are Blood Red, Banding Blue and Violet No. 2. The leaves are Shading Green, Yellow Green and Violet No. 2. The stems are Brown Green and a little Violet. The background is Violet, Blood Red and Grey for Flesh. Use same colors for touching up the shadow side of bunches.

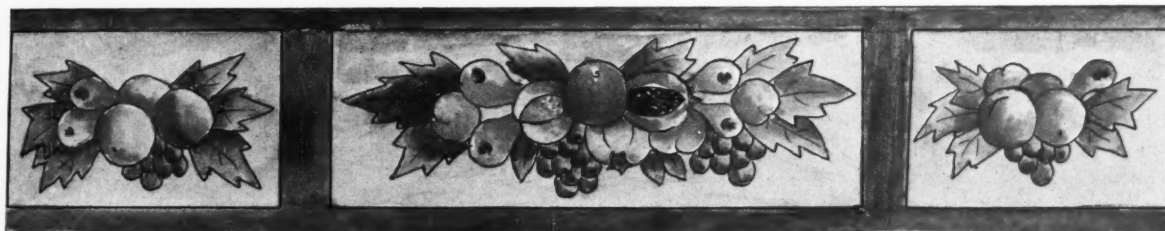


DELPHINIUM (Page 164)

Treatment by Jessie M. Bard

ARRANGE these flowers for a tall cylinder shape vase or tall pitcher. Carefully sketch design in, then wash light side of flowers with Deep Blue Green and a little Violet with touches of Roman Purple and Banding Blue in centers. The centers in the upper bunch have light center made of a thin wash Yellow, shaded with Grey for Flesh. The light bunches are a very delicate lavender blue; for this use Deep Blue Green and Violet are much more delicate. The centers are Roman Purple and Black. The leaves are Shading Green and Copenhagen Blue with touches of Grey for Flesh.

Second Firing—Shade the shadow side of bunches with same color used in flowers, use a little Grey for Flesh with it. The background is Lemon Yellow and Grey for Flesh with touches of Violet. Use same colors for touching leaves used in first firing.



BORDER FOR SALAD BOWL—M. C. McCORMICK



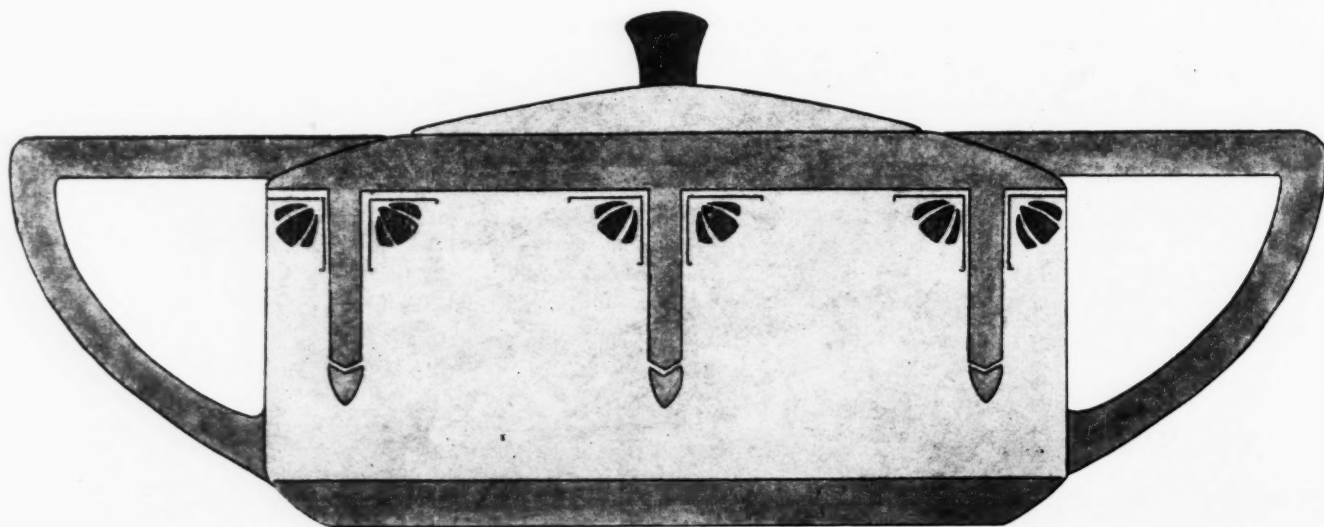
CUP AND SAUCER—CLARA L. CONNOR

Treatment by Jessie M. Bard

OIL the four petals of flower and dust with two parts Yellow Brown, one part Albert Yellow and three parts Pearl Grey. Oil band and handle and dust with one part

Grey for Flesh, one-fourth Lemon Yellow, four parts Pearl Grey.

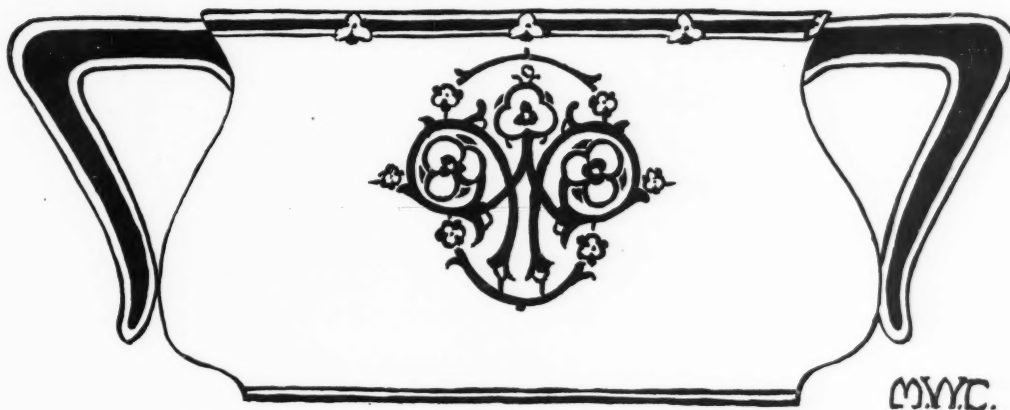
Stems and oval forms are Roman gold.



SUGAR BOWL—CLARA L. CONNOR

Treatment by Jessie M. Bard

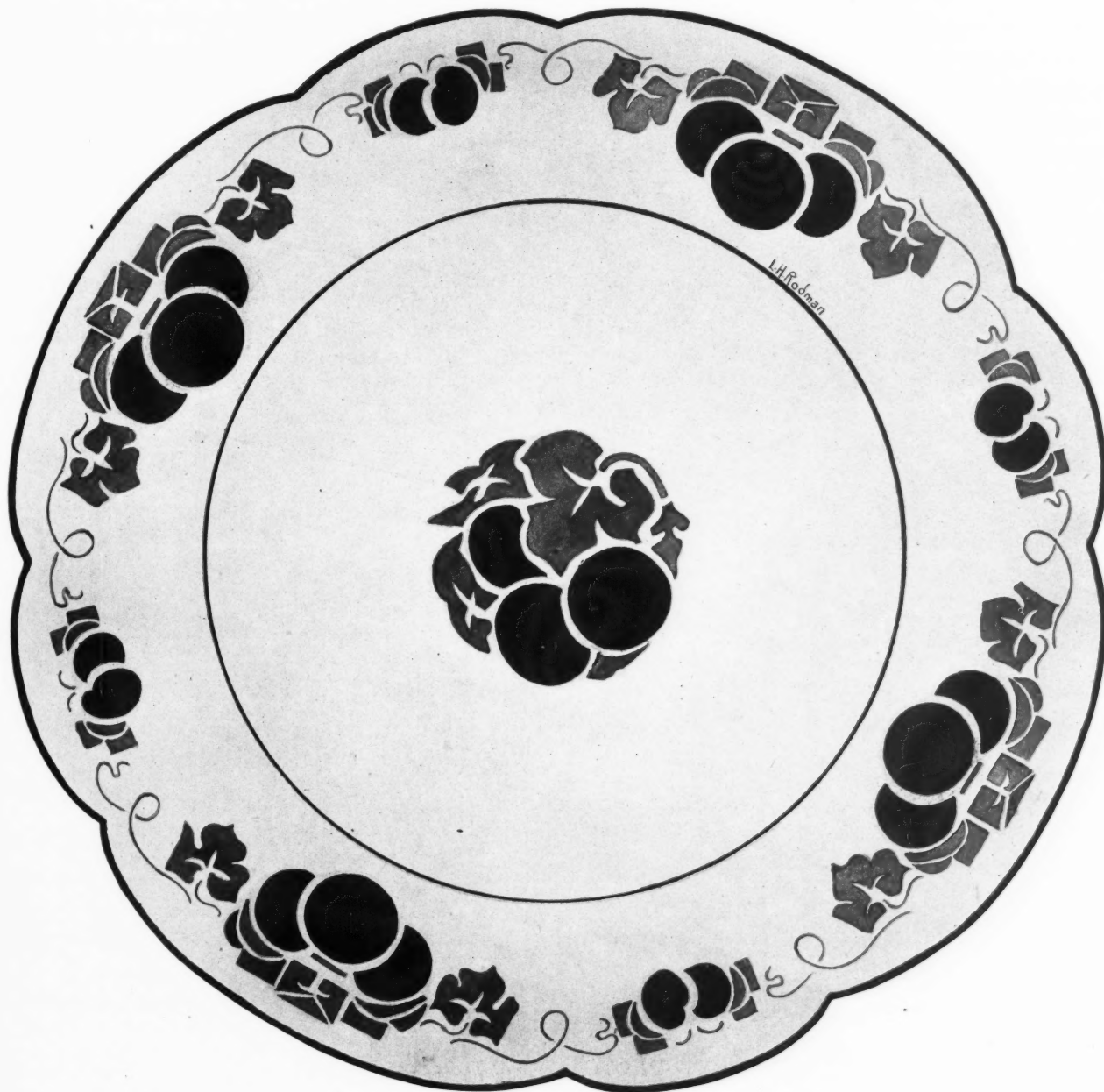
Wide bands and handles Yellow Brown Lustre for first fire and Yellow Lustre over it in second fire. Outline and flower form painted with Black. This should be gone over in the second fire.



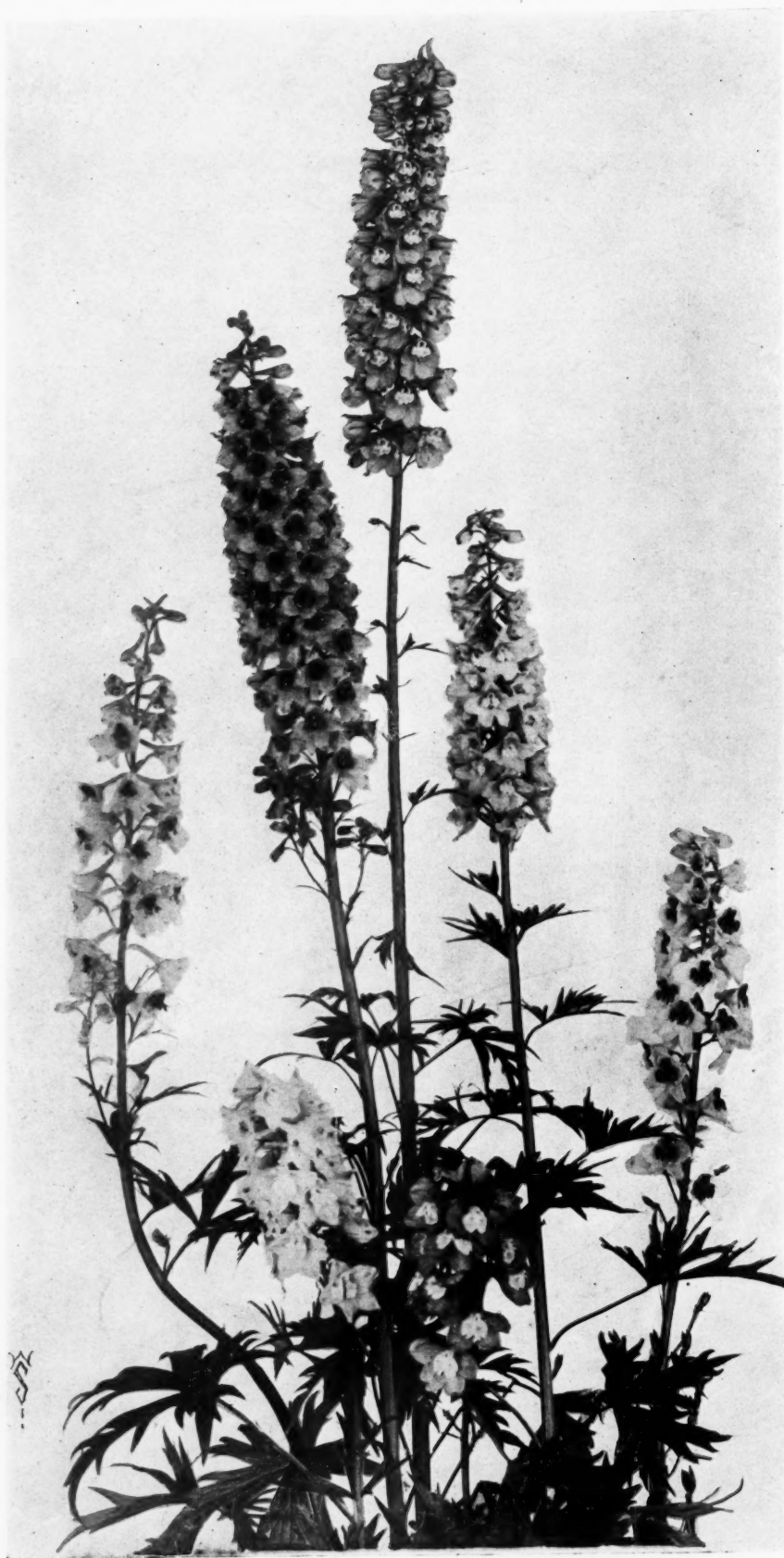
SUGAR BOWL—MRS. M. W. CAUDLE

Treatment by Jessie M. Bard

All dark parts of design are Green Gold. The three large flowers are oiled and dusted with two parts Apple Green, one part Yellow Green. All small flowers are painted with Yellow Lustre.



MELON BOWL (Leaves, Silver; Melon, Gold)—L. H. RODMAN



DELPHINIUM—PHOTO BY WALTER S. STILLMAN

(Treatment page 160)



DELPHINIUM—PHOTO BY WALTER S. STILLMAN

(Treatment page 160)



PLATE BORDER—RUTH M. RUCK

Treatment by Jessie M. Bard

THIS should be painted very delicately. Outline is gold. Flowers painted with Rose, a very delicate pink at the edge and a little heavier toward center. Stems and leaves Apple Green and a little Violet.

BURLEY EXHIBITION

Photographs of the exhibition work are shown in the Burley advertisement on page XV of this (December) number.

THE annual exhibition given by Burley & Co. showed this year a few less pieces but of greater merit. Each year proves more emphatically the great value these exhibitions are to the workers in the various parts of the United States at a central point where the fruits of their industry can be attractively displayed to the visiting public and in friendly competition for the several cash prizes that are awarded.

Among so many, only a few can be mentioned within the space of a short article. We will first call attention to the prize winning pieces of conventional ornament. Both the clever designing and good execution on a Chocolate Pot by Miss Mabel Emery of Indianapolis, Ind., carried off the first prize. Her conventional lines in gold formed the pleasing ornament disposed on an odd blue top border with green accents, and a dull rose background which cut into a soft cream ground on the lower half of the pot.

The second prize went to Mr. Otto Trepte on a Tea Set of three pieces. The comment of the Jury was, that it showed the best proportioned decoration in etched gold on white background so far exhibited in Chicago. It has a firm, snappy handling of flowers and leaves well conventionalized. The handle and spout are treated in plain gold against the uncovered body of white china giving a pleasing contrast.

The first Honorable Mention was given to Miss Etta M. Beede of Minneapolis, on a Chocolate Pot. The ornament and color scheme combined a tone of faded green with gold bands, flower groups in metal colors attractively conventionalized. There was a specially clever spacing and coloring of the handle and spout. This piece was particularly noticeable for the good proportion in the decoration.

Miss Marie S. Maddox, of Texas, displayed a Chop Platter done in golden yellows and greens, a dandelion leaf and bud pattern ingeniously worked out and delightful in general coloring. This took the Second Honorable Mention.

Mrs. J. W. Dixon of Kokomo, Ind., received the Third Honorable Mention for plates in resist style of ornament, a delicate one color decoration on white of seemingly simple forms rather suggestive of the Orient.

The following are a few of the other conventional decorations. Mrs. A. P. Latham of Toledo showed a pretty bowl done without outline which is hazardous generally. Colors soft greens, border design with a strewn all-over pattern outside and a well divided broken band on the inside of the ring.

Miss Gertrude Gilpin of Portland, Ind., had a tall pitcher, roses and stalks, graduated rosettes as an upper flower band with cream bands as a background; the scheme has much merit but rather too irregular and lacks firmness of outline.

Miss Mary B. Cameron of Minneapolis, showed a bowl of pleasing ornament and well thought out in its divisions and color. The ground is a soft green tone, leaves and stems in darker green, flowers in rose, double band of green and gold at the top, no thought has been given to the inside, this is a drawback—a rich all-over scheme of color on one side and a blank white on the other is a mistake—not a part of the interesting but unwritten law of contrasts we all are working with.

Miss Grace Gale of Evanston, Ill., displayed plates of heavy, decisive borders, the designs and color scheme give promise for the future if she will give additional study to execution.

Mrs. A. M. Barothy of Chicago, showed a bowl and ladle, the design and coloring of the flowers are lovely, but a strong deep blue geometrical figure is too prominent, attracts the eye from the intended center of interest, with this detail in a light or neutral color the whole would be indeed charming.

Miss Armenia Sampey of Newton, Iowa, showed several good pieces, soft color schemes, interesting and delicate designs.

Mr. C. O. Manspeaker, of Battle Creek, Mich., displayed in one place a fine color scheme in grey blues and gold of most ingenious design, we would suggest that with this talent he adds more accuracy in execution.

Mrs. LeRoy T. Steward, of Chicago, showed a chop or fruit platter that is one of the richest in color and design ever produced by this talented artist, it is a unique handling of the geometrical forms with white marguerites; as always, she marked it "not in competition."

The following naturalistic work received prizes:

The first prize was awarded to Mr. E. Chalinor, of Chicago, for a plate with a foreign landscape decoration in blue greys touched with delicate yellows and rose in the foreground.

Mrs. Heimerdinger's claret pitcher shows that she loved her piece and had deft fingers for executing her convictions; the decoration is a misty golden rod, rich, and novel in handling, it took the second prize.

The first Honorable Mention was given for a most interesting Tea Set to B. B. Carlson, of Chicago.

Mrs. H. L. Freeman, of Chicago, displayed a set of fruit plates of sturdy design, gold ornaments holding in frame form various fruits all very rich in color contrasts to the white and shade ground. She was given the second Honorable Mention.

The third Honorable Mention was awarded Mrs. L. Petrie, of Chicago, on her dainty realistic figure painting; she has been rewarded for her courage as this style of ornament does not appear to have been greatly used for some time.

A ship in full sail painted by Arthur Cummings, is a fine picture painted on china—not a decoration, as china decoration is now understood.

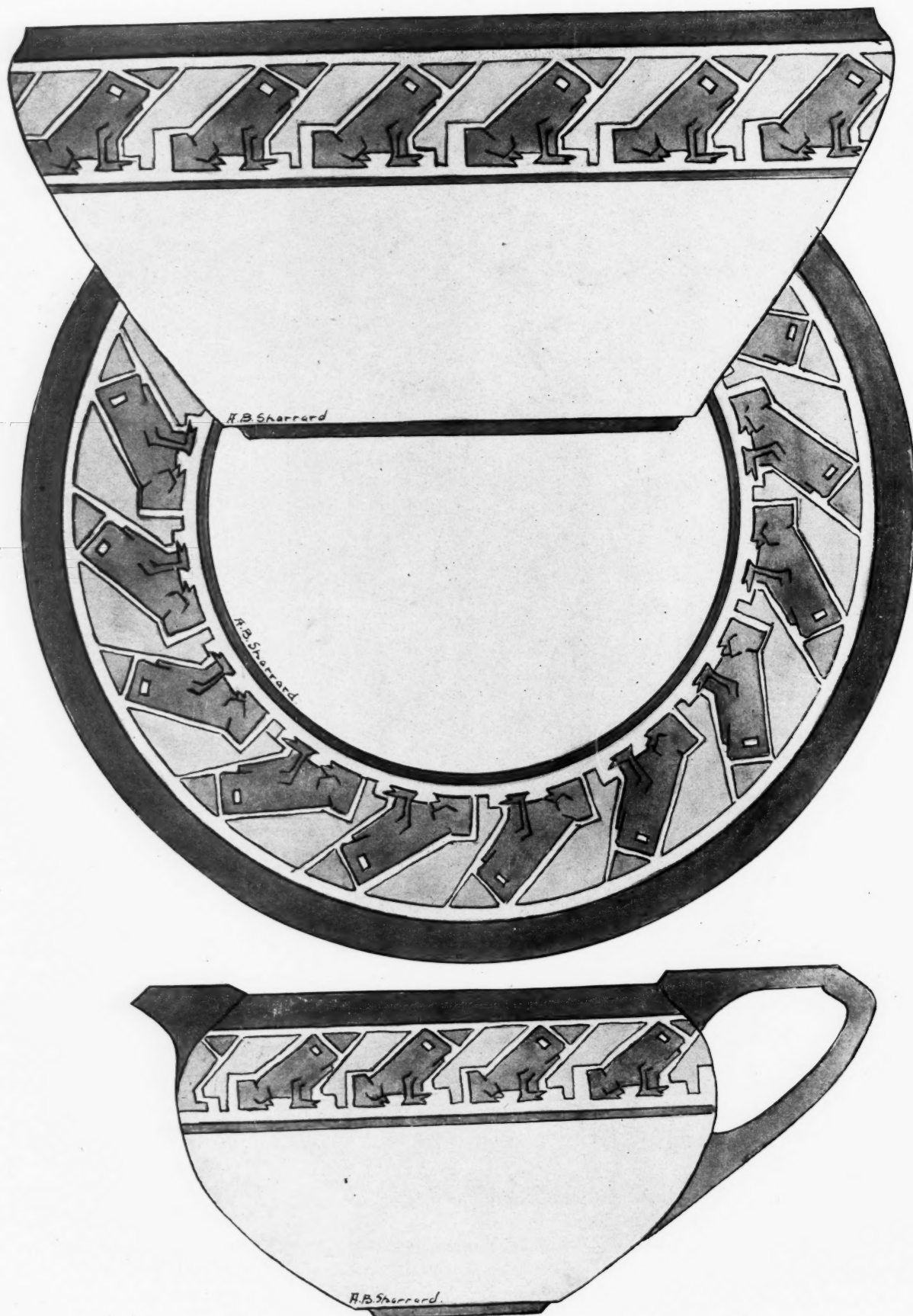


CHOCOLATE POT—CRAFTSMAN GUILD

Treatment by Jessie M. Bard

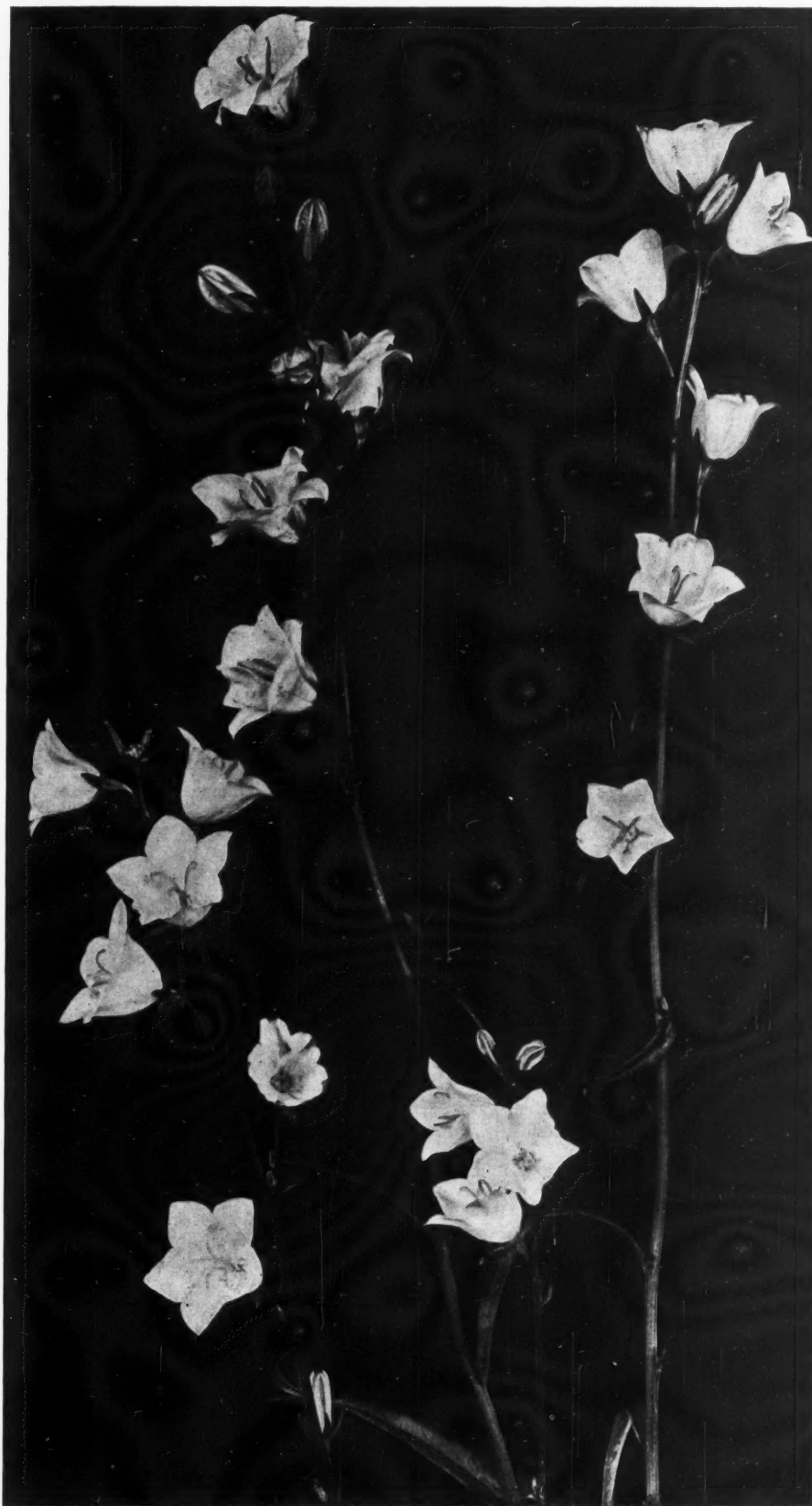
CIRCLE, back of peacocks hard places on lid, handle and spot are Antique Green Bronze. Dark tones in peacocks and the band at top and bottom of pot are Green Gold. Wings Yellow Lustre. Remainder of peacock is Yellow Lustre for the lights and shaded into Yellow Brown Lustre. Light tone

on lid, bands and between peacocks, are oiled and dusted with one part Grey Yellow, one-half Yellow Brown, three parts Ivory Glaze. The remainder of the pot is oiled and dusted with two parts Pearl Grey, one part Grey for Flesh, one part Yellow Brown and one-half Meissen Brown.

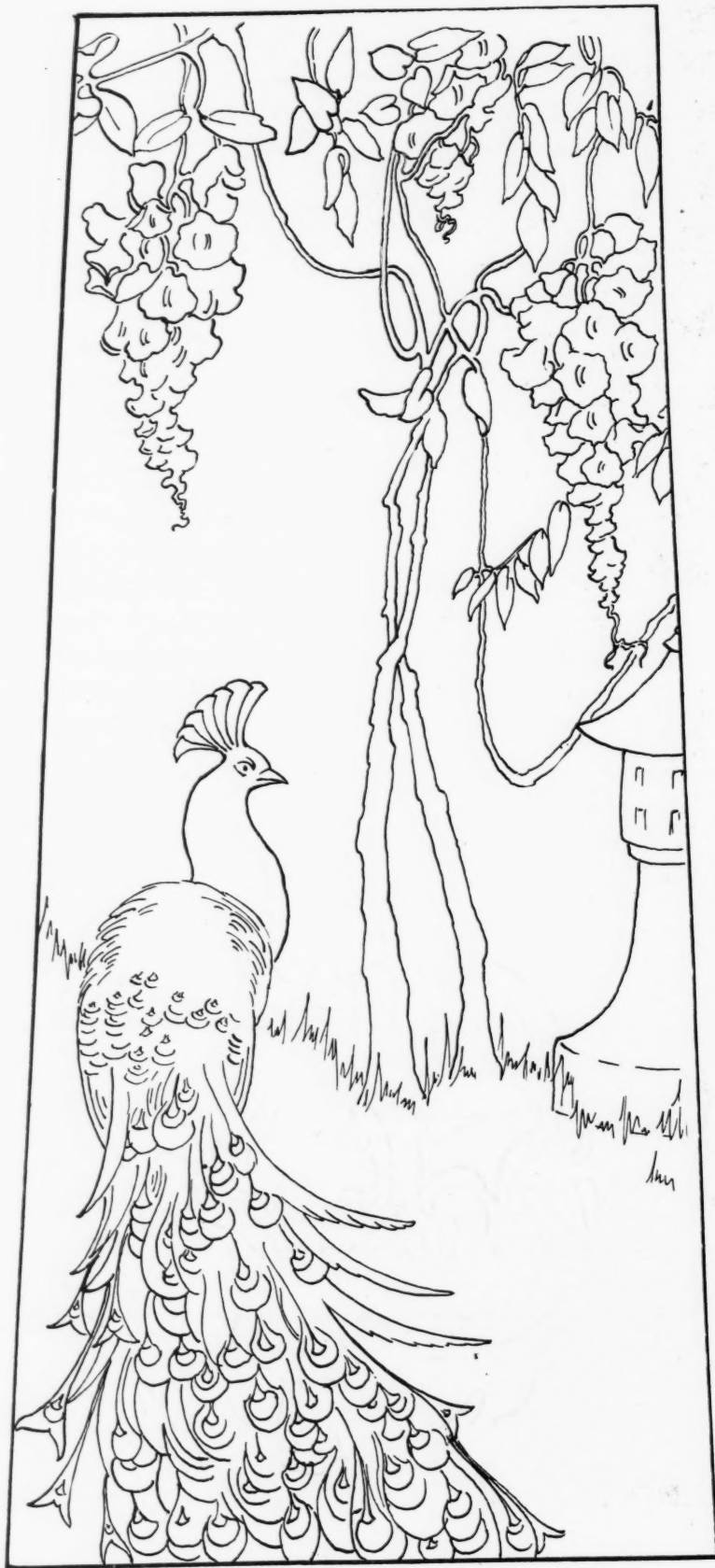


CHILD'S SET, FROGS—ALICE B. SHARRARD

To be executed in blue and green on white.



CAMPANULA OR CHIMNEY BELL FLOWER—PHOTO BY W. S. STILLMAN (Treatment page 178)



TANKARD—HENRIETTA BARCLAY PAIST

TANKARD, PEACOCK AND WISTARIA

Henrietta Barclay Paist

TRACE and outline the entire design including the boundary line, with outlining Grey or Black (water mixture). Tint the entire piece with a tint made of Copenhagen Grey, three-fourths; Copenhagen Blue, one-eighth; Blue Violet, one-eighth.

After firing lay the foreground with a wash of Grey Green, padding to make an even tone. Lay the flowers with Blue Violet, (or any Violet color not too red); the leaves with Grey Green and the stems with a light tone of Wood Brown. The peacock must be kept down, not as brilliant as usually treated. Begin by laying most of Blue Green over the head and neck, not too strong, blend gradually into Moss Green and then to Grey Green for the tail. Clean out the center of feathers, laying in Deep Blue Green in the eyes and Moss Green in the area around the eyes.

The stone lantern at the extreme right is laid with Neutral Grey. Fire again and go over the colors deepening some of the flowers and smoothing and flattening the colors of the peacock. The foreground must be a little lighter than the tail. Three firings should complete this piece which should have a general tone of grey.

* *

BORDERS (Page 171)

Treatment by Jessie M. Bard

NO. 1—Leaves and stems are oiled and dusted with two parts Grey for Flesh, one part Pearl Grey, one part Apple Green. Flowers oiled and dusted with two parts Peach Blossom, one-half part Blood Red, one part Pearl Grey.

No. 2—Leaves and stems oiled and dusted with two parts Pearl Grey, one-half part Grey for Flesh and just a little Lemon Yellow. Flowers oiled and dusted with one part Lemon Yellow and four parts Pearl Grey.

No. 3—Leaves and stems oiled and dusted with one part Moss Green and four parts Pearl Grey. Flowers outlined with same color and painted with two parts Albert Yellow and one part Yellow Brown.

No. 4—Petals of flowers and the two inside bands are oiled and dusted with two parts Banding Blue, one-half part Copenhagen Blue, two parts Pearl Grey. The dots and two outer bands are Roman gold.

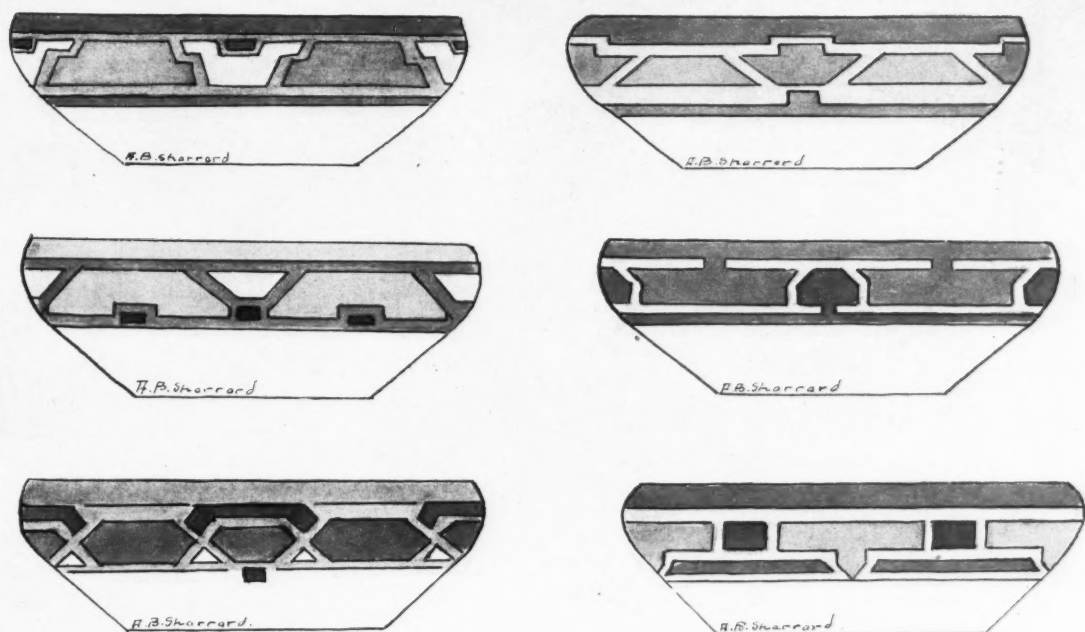
No. 5—Outline Meissen Brown and a little Yellow Brown. Leaves and stems, small square are oiled and dusted with two parts Moss Green, one-half part Grey for Flesh, four parts Pearl Grey. Flowers oiled and dusted with four parts Pearl Grey, one part Yellow Brown, one-fourth part Meissen Brown. Background a soft Ivory tint.

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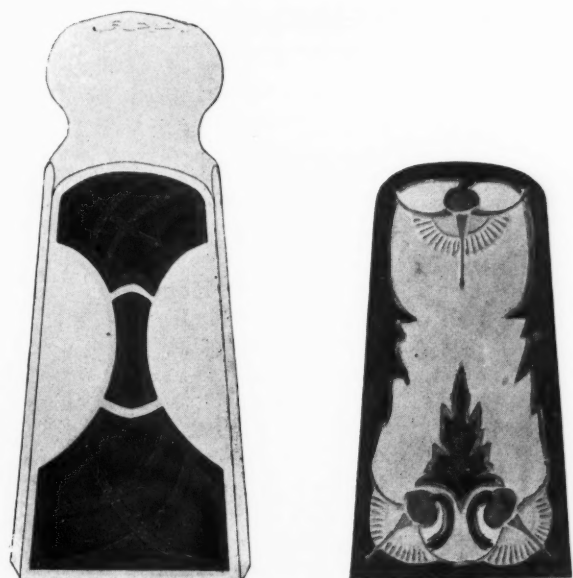
CELERY SALTS (Page 171)

Treatment by Jessie M. Bard

THE designs in two tones may be carried out entirely in Green Gold or a little Light Green or Yellow Lustre may be used. For the three tones use Green Gold for the dark tone, Apple Green and little Lemon Yellow for the grey tones and Yellow Lustre for the light.



CELERY SALTS—ALICE B. SHARRARD

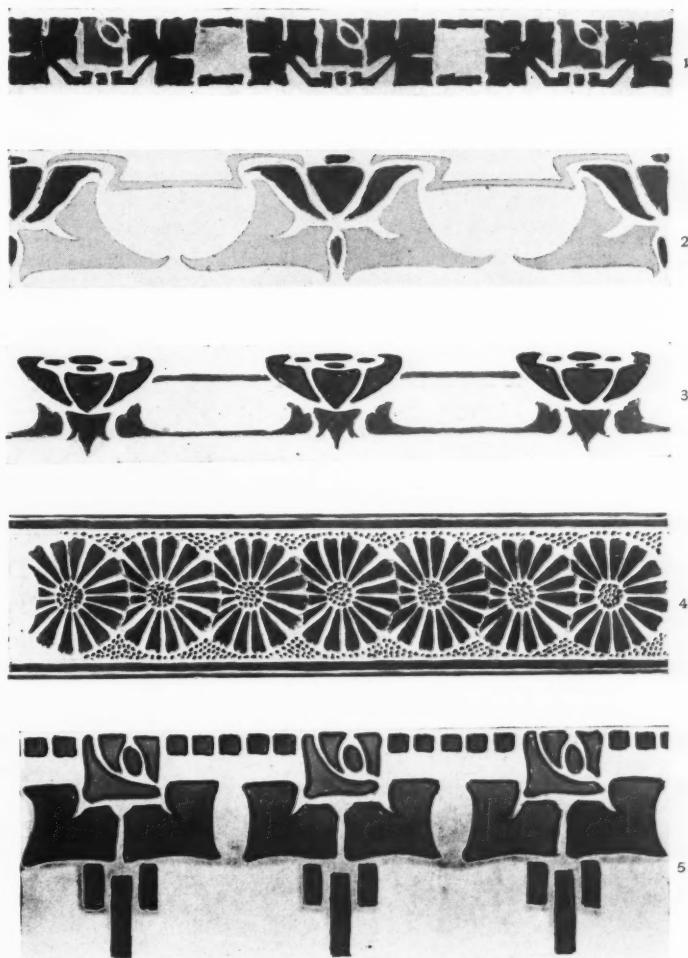


SALT AND PEPPER SHAKER—RUTH M. RUCK

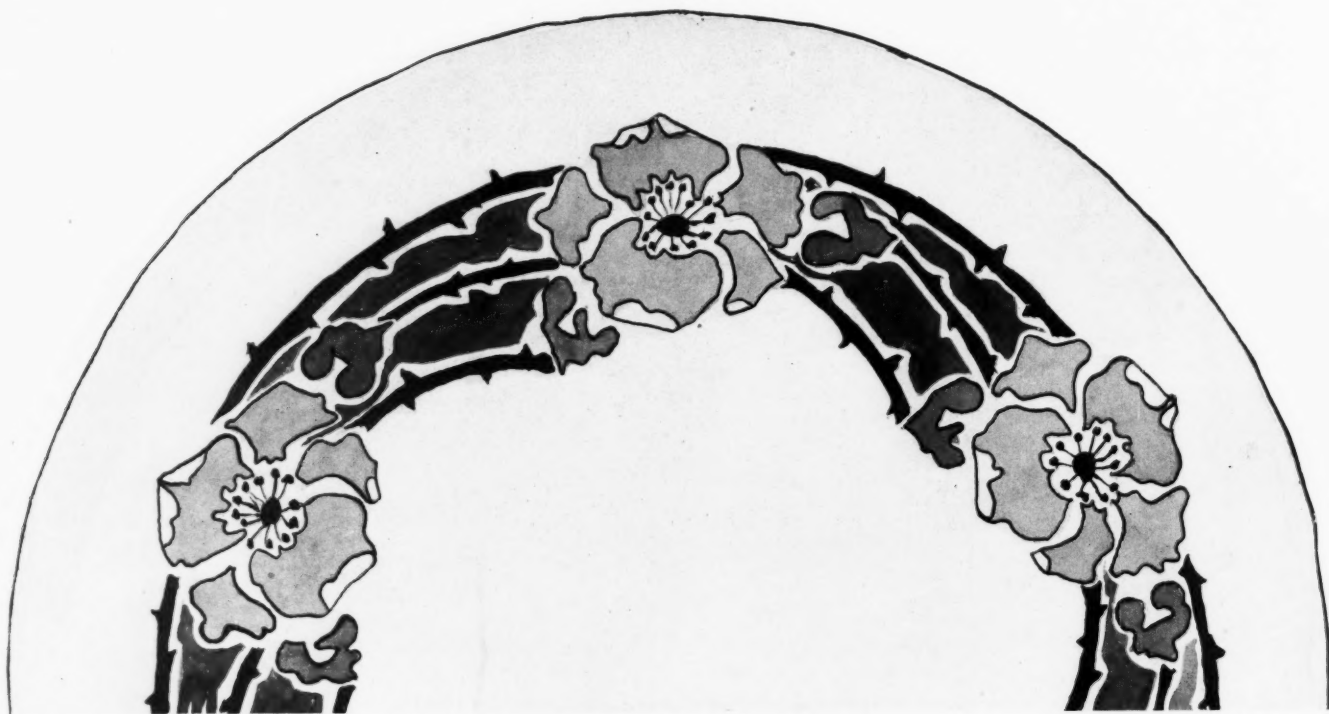
Treatment by Jessie M. Bard

IN the abstract design the grey lines are Green Gold outlined with Black. The dark background is painted with a thin wash of Apple Green and little Yellow. Green or a thin wash of Yellow Brown Lustre.

Flower motif: outline, Roman Gold; light background oiled and dusted with Pearl Grey and just a touch of Deep Blue Green; light part of flowers painted with Deep Blue Green and a little Sea Green. The dark parts are Banding Blue and little Copenhagen Blue. Leaves, caps of flowers and dark tint are painted with two parts Apple Green, one part Shading Green and a little Violet.



BORDERS FOR CUPS AND SAUCERS—COOLIDGE



PLATE—WALTER KARL FITZE

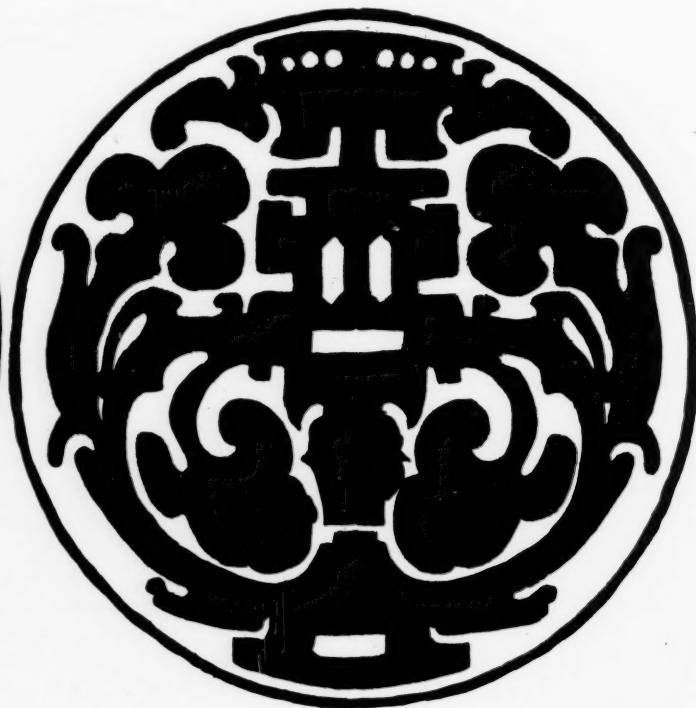
Treatment by Jessie M. Bard

OUTLINE, stamen and stems are black. Dark part of flower Yellow Brown Lustre, the light turned over edges are Yellow Lustre. Leaves, Roman Gold. Section between

design and edge of plate may be oiled and dusted with Pearl Grey and a little Lemon Yellow or the design may be moved nearer the edge and it will not be necessary to have a tint.



To be executed in blue and white or two tones



To be executed in gold on white or lustre.

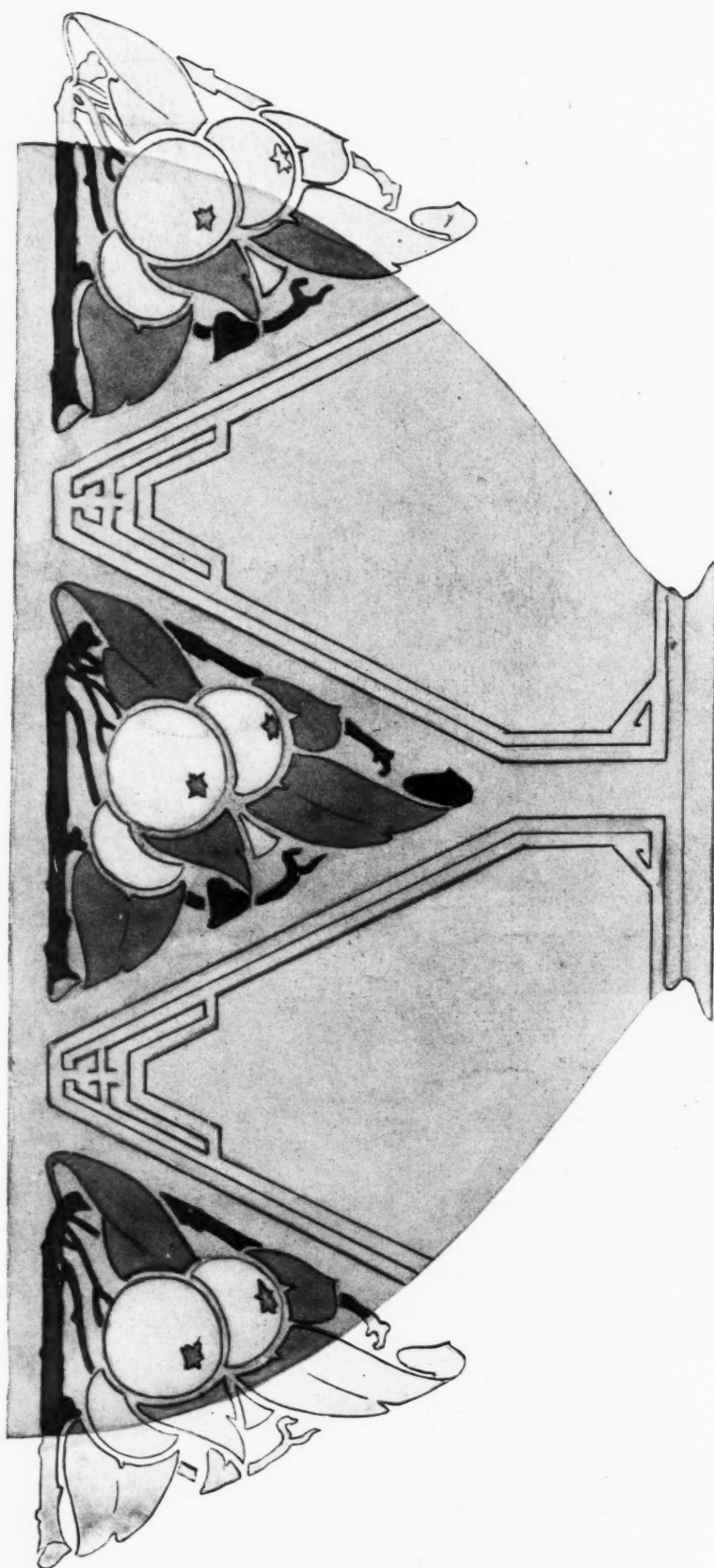
MEDALLIONS FOR BONBONNIERE OR TEA TILE—M. W. CAUDLE



MONK'S HOOD

1912

Treatment
page 161



FRUIT BOWL—HENRIETTA BARCLAY PAIST

FRUIT BOWL

Henrietta Barclay Paist

PINT the entire bowl with Satsuma, Neutral Yellow, or any deep old ivory. After firing trace on the design. Lay the leaves and stems with Grey Green. The apples with

Apple Green. The blossom ends with Wood Brown. Abstract lines in unfluxed gold. After firing, go over the green lightly to smooth the wash and flush on a little Deep Red Brown over the lower portion of the apples. Outline with unfluxed gold and go over all the gold lines. The inside of the bowl is tinted a lighter tone of the ivory.



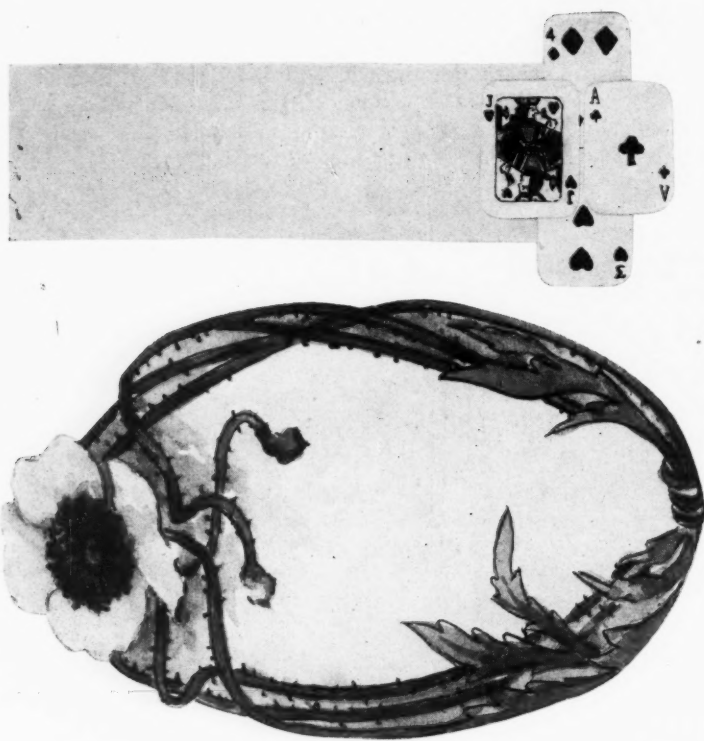
SANDWICH TRAY (Reduced)—A. KREBS

Treatment by Jessie M. Bard

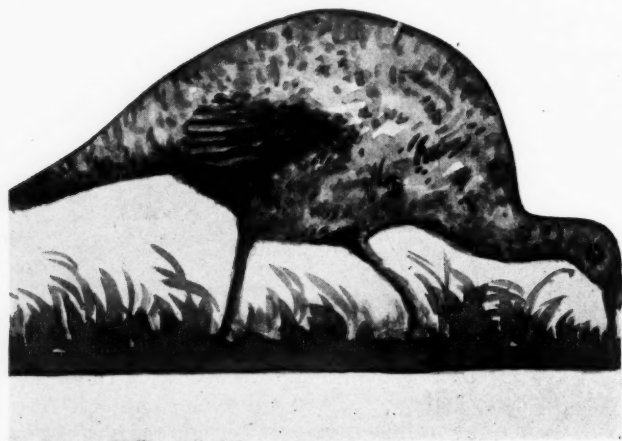
LARGE light space in flowers, buds and all of the light spaces in center are oiled and dusted with three parts Copenhagen Grey, one part Pearl Grey, and one part Apple Green. Grey tones in flowers and center and narrow band at edge are oiled and dusted with two parts Sea Green, one part Banding Blue, two parts Pearl Grey.

Leaves and all the grey tones are oiled and dusted with two parts Yellow Green, one part Violet, two parts Pearl Grey. Darkest tone is oiled and dusted with three parts Pearl Grey and one part Shading Green.

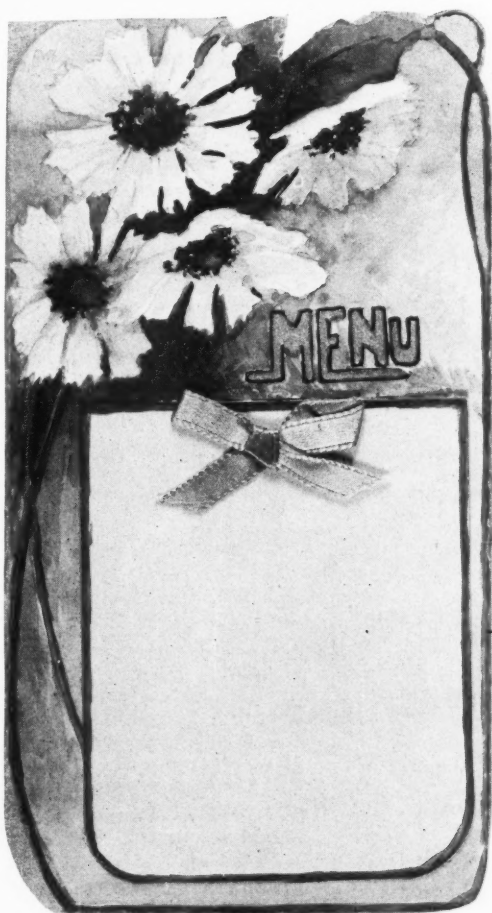
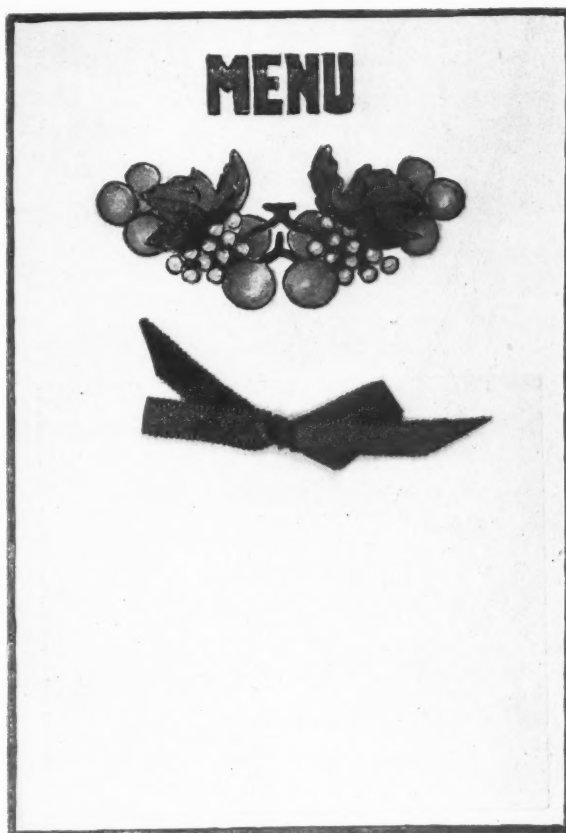
Second fire. Oil over entire surface of tray and dust with Pearl Grey and a little Deep Blue Green.



WEDDING PARTY—ALICE B. SHARRARD



PLACE CARDS—ALICE B. SHARRARD



MENU CARDS—ALICE B. SHARRARD



PLATE—MARY L. BRIGHAM

Design for blue or gold and white ware.

CAMPANULA (Page 169)

Treatment by Jessie M. Bard

FLOWER white, shaded with a very little Violet and Lemon Yellow. Center, Yellow Brown; foliage, Apple Green and a little Shading Green for the light; Shading Green and a little Brown Green for shadow. Background a thin wash of Yellow Brown with a little Brown Green.

WINTERGREEN (Supplement)

H. E. Hanscom

BERRIES, Carnation and Yellow Red, 4-1, Stamens, Black; darker tones, Blood Red. Leaves, Moss Green and Grey for Flesh, 2-1. Reddish leaves, Grey Green and Blood Red, 4-1. Backs of leaves, Pearl Grey and Blood Red, 4-1. Stems, Dark Brown and Blood Red, 3-1. Background, Shading Green and Pearl Grey, 1-4. Blossoms, shaded with Grey for Flesh and Apple Green, 4-1, and warmed with faint wash of Lemon Yellow in lights.

TREATMENT BY JESSIE M. BARD

FIRST Firing—Paint leaves with a little Moss Green and Shading Green for the light leaves; for the darker leaves add a little Brown Green; the reddish leaves are Yellow Brown and Blood Red; the stems are Auburn Brown and a little Blood Red; the berries are Yellow Brown with a little Yellow Red on the light side, Blood Red and just a little Roman Purple on shadow side.

Second Firing—Outline carefully with Black and just a little Ruby added to the Black, then carefully paint a background of Grey for Flesh and Yellow Brown. Then paint the leaves in again by using a thin wash of Apple Green in the lighter leaves and Brown Green on the darker leaves. The berries are washed with the Yellow Red applied thin and Blood Red on the shadow side.

STUDIO NOTES

Emily F. Peacock announces a special exhibition of antique jewelry and brasses and her own hand wrought jewelry, at 578 Madison Avenue, between 56th and 57th Streets, New

York City. Exhibition and sale November and December.

Miss Sally S. Holt of New Orleans, La., has changed her address to 1434 Pleasant Street. In the fair held at Jackson, Miss Holt received three first premiums on her decorated china and one on her designs.

ANSWERS TO CORRESPONDENTS

M. W.—A punch bowl may be placed in any way in a kiln. If it is placed on the bottom of the kiln it would be best to put it on a stilt or something that would prevent the base from heating too quickly. The best way is to stand it on edge against the side of the kiln. The base can be raised up by putting some square pieces of fire clay, which are used in the pottery kilns, under it, placing it almost perpendicularly and thus saving a good deal of room.

One who has been greatly helped by the *Studio*.—The cause for Mother of Pearl Lustre turning to a powder in the firing is that it has been applied too heavy.

A. W.—You will find full directions for dry dusting in the "Lesson for Beginners" by J. M. Bard, in the April, 1912, *Keramic Studio*. There is no stated length of time for the oil to dry, sometimes the oil is applied heavier than at other times and requires more time for drying and the condition of the weather also affects the drying. It is best to use the dauber on a large surface, it is almost impossible to get it even without.

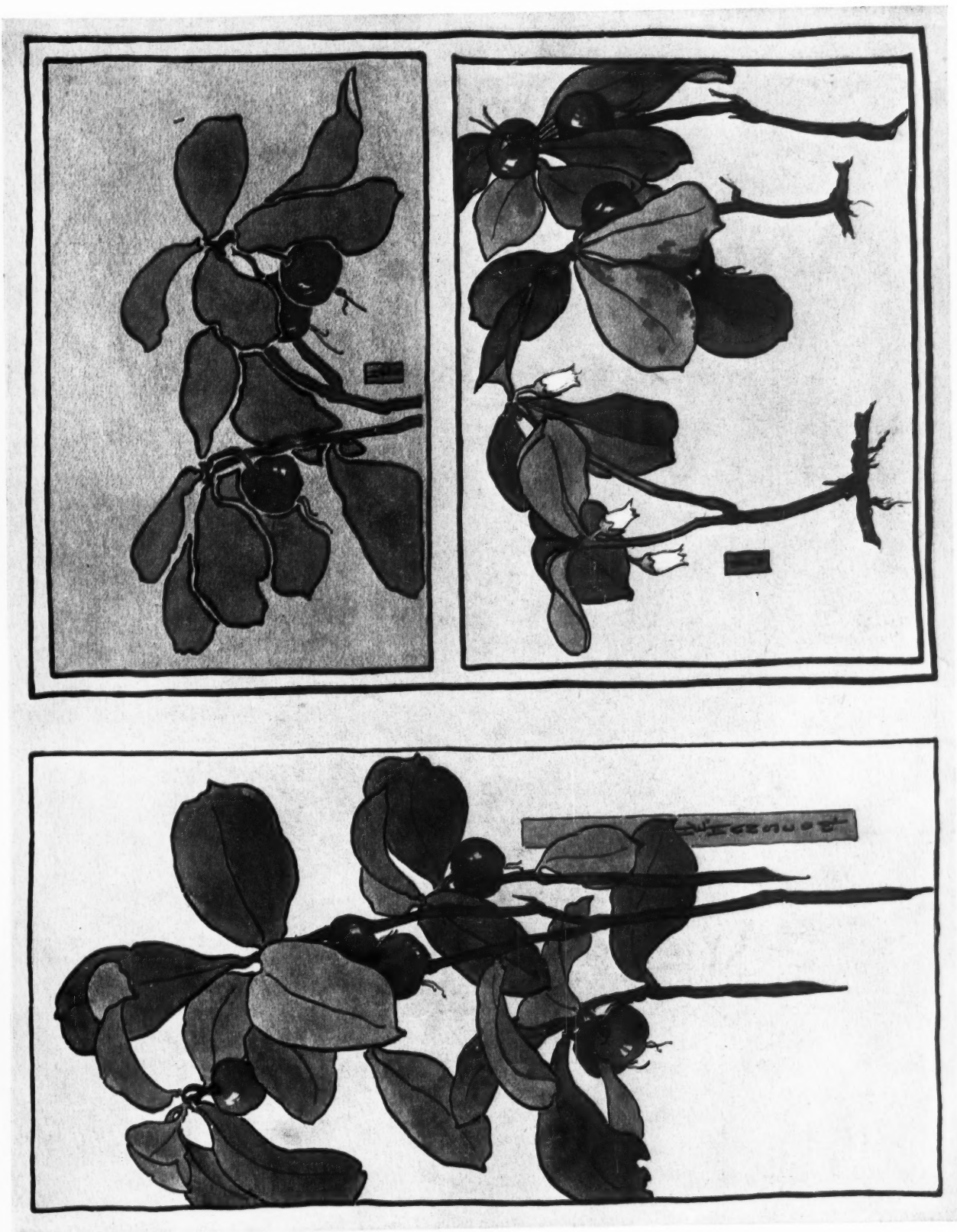
J. J. H.—Yes, you can fire glass in a china kiln but it requires a very much lighter fire, not much longer after you begin to see color, you cannot stack the glass on top of each other. A special gold is prepared for it.

S. L. G.—Dresden designs were used on china a number of years ago. The flowers are treated in a flat semi-conventional manner and usually are very small and in garlands. The figures are colonial. You will probably find illustrations of the work in an encyclopedia. It will be all right to decorate the tray in pink and blue.

W. W. N.—The following is a formula for grounding oil, three parts boiled linseed oil, six parts essence of turpentine, four parts asphaltum. Boil a half hour stirring constantly with a stick upon the end of which is fastened a bag of litharge. It should be the consistency of syrup. Care should be taken so the flame does not reach it and catch fire. Cork it up tightly and set aside for use.

F. D. W.—Sugar and water can be used for the outlining color, or the medium, which ever you prefer. Silver is quite satisfactory on china and is used a great deal. A very satisfactory kind is that which is put up in small boxes the same as the gold, in some makes it is called white gold.

H. E. A.—It would be best to take the lustre off if it can be done without interfering with the rest of the design. Lustre comes off very easily with the use of eraser for china. The platinum pins should not affect the china as it takes a much greater heat than you can give the china, to affect them.



WINTERGREEN BERRIES—H. E. HANS COM

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SYRACUSE, N. Y.

DECEMBER 1912
SUPPLEMENT TO
KERAMIC STUDIO